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FRANÇOIS COUPERIN.*

BY FRIEDRICH CHRYSANDER.

I.

WHILE the old harpsichord music is sharing the modern resuscitation of the music of bygone ages generally, it is curious that the master who laid the foundation of true harpsichord composition—I mean FRANÇOIS COUPERIN—has hitherto been neglected. There are several reasons for this oblivion. The dazzling light of his younger contemporaries, Scarlatti, Handel, and Bach, who followed close after him, cast him into the shade. Moreover the forms of composition of these later writers were almost the same as Couperin's, only more maturely elaborated and more modern. Consequently for a long time people clung almost exclusively to them, and thought that in them the whole art of Couperin and the other harpsichord players of the end of the seventeenth and beginning of the eighteenth century was comprehended. But this is by no means the case, especially as regards Couperin; for he displays a very decided individuality, which can only be understood from his own works. And anyone who engages in a serious study of these will find that they are well worthy of attention, and that their musical wealth and originality of style give them an attraction almost equal to that of the above-named masters.

But any such profound study of the old French master has hitherto been impossible, because there was no complete and reliable edition of his works. Couperin himself, indeed, printed his harpsichord music very splendidly, and with careful revision. But that edition has become very rare; in the course of twenty-five years I have only a single time had the opportunity of purchasing a complete copy, and that for twenty times the price of our edition. But even if it were to be had easily and cheap; if the old copper-plates were preserved and new impressions could be taken from them, it would still be of no use to us. For, as is said in the preface to the first volume, which is noticed here:—

"Couperin writes his music in no less than five clefs,



which are perpetually alternating. At the same time he employs all possible abbreviations and indications of repetition, and gives various modes of executing the same melody, but without addition of the ground-bass, &c.; so that his edition is positively illegible to a modern player."

In these abbreviations he follows the old mode of notation, which compressed everything into the smallest space, invented various signs of abbreviation, and left many things unexpressed, in the belief that the traditional way of executing them would be known to the player. But Couperin always goes farther in this practice than most of the harpsichord writers contemporary with him. Yet, on the other hand, he endeavours, far more than they, to indicate by various signs as completely as possible the mode of supplying the necessary graces and embellishments on the harpsichord; so that a modern player, accustomed to our present mode of writing music for the piano, finds Couperin's notation very strange and unintelligible. The splendidly engraved and printed pages in Couperin's stately folio volume of "Pièces de Clavecin" will, therefore, to a pianist of our time, look like passages in a labyrinth.

It was necessary, therefore, to throw more light on the mode of execution, yet without anywhere damaging the original form of the pieces. A comparison of our edition with Couperin's own may, it is hoped, lead to the conviction that this problem has been solved.

After Couperin published his four books of "Pièces de Clavecin" in the years from 1713 to 1730, they never appeared again in print complete. This fact alone proves how entirely his music has hitherto been neglected and disregarded in comparison with that of other masters. We have, indeed, received a new edition of it—one, too, which is to all appearance a true and complete reproduction of these works. M. Aristide Farnec, of Paris, in 1860 undertook to publish in his own establishment a large collection of pianoforte music, both old and modern, with the title "Trésor des Pianistes," which has already

* "Pièces de Clavecin," composées par François Couperin. Revues par J. Brahms et Fr. Chrysander. Livre I. (Edition 8102a), net 2s. 6d. Augener & Co., London.

reached twenty folio volumes, and costs £20. In this he has reprinted all the four books of Couperin. If he had done this in the right way, no one would be more grateful to him than I, since the present edition would have been uncalled for, and I should have been spared more than a thousand hours of labour. But let the reader judge.

In the third volume of the "*Trésor*," in 1862, Farrenc published Couperin's first book—the one now under review. In the following list the innumerable minutiae are not touched upon, but only the serious errors.

Premier Ordre.

G minor (pp. 2–23).

On page 2 Couperin commences his "*Premier Ordre*."—He calls the combination of several pieces into one whole not *Suite*, which was then the almost universal designation, but *Ordre*, and is thereby distinguished from most of the composers of his age. Farrenc simply cancels this heading, so as to throw all the pieces into one undivided heap, at the same time robbing the composer of a prominent characteristic. The First Order commences with a pompous "*Allemande*," which Couperin properly describes as "*L'Auguste*." Farrenc puts before this *Allemande* the tempo "*Lentement*," which is not even correct, as it is to be played "*pomposo*."

Here at the very beginning occurs another error, which runs through the whole edition. The *Premier Ordre* is in G minor, with some movements in G major. In Couperin's time only one flat was ever prefixed to the key of G minor, viz., the B flat, but not the E flat. This was quite correct, as these minor scales have their prototype in the diatonic D minor



of which G minor is the first transposition, and is written thus:



At a later time, when melody and harmony underwent a change, two flats were used in G minor; but they are quite unsuited to Couperin's age. In playing the pieces it will soon be found that the composer's prefixed signs are the only natural and correct ones.

Page 7.—Here Couperin makes a "*Petite Reprise*" of four bars, and then repeats it, but *plus ornée que la première*. This remark, as well as the first reprise, are omitted in Farrenc.

Page 9.—Here the preceding *Gavotte* is given again, but with variations. Farrenc puts before it "*The same Gavotte more ornamental*." But Couperin writes: "*Ornemens pour diversifier la Gavotte précédente sans changer la Basse*." This is certainly much more explicit. And as a general principle, who has the right to cancel the author's prescript, and substitute his own? Similarly in the following pieces many other such notes are either omitted or arbitrarily altered. I shall not mention any more of these, except such passages as the following, which absolutely require notice.

Page 12.—Here is a "*Rondeau*" in G major, which has two "*Couplets*"; after which follows a "*Second part*" in G minor, bringing this remarkable piece to a close. Neither the first couplet, nor the second, nor the second part, nor other instructive references are mentioned by Farrenc. The other *Rondeau* in G major (pp. 20–21) is given in an equally confused fashion.

Page 23.—But what Farrenc prints of this "*First Order*" is crowned by what he does at the end—in entirely omitting its last movement! This peculiar piece in two parts is entitled by Couperin "*Les plaisirs de Saint Germain en Laye*;" and it is immediately obvious that he is imitating as closely as he can an old popular air. Couperin is full of such reminiscences of the music of bygone times, which was kept up in his country at public festivals, fairs, and elsewhere. Really a high degree of ignorance was needed to suppress these.

Second Ordre.

D minor (pp. 24–49).

Page 24.—The music of this *Second Ordre* begins in Farrenc's edition on the same page on which the piece on p. 22 ends, without any title or reference whatever. So there is perfect confusion.

On the prefixed signs of this *Ordre* in D minor the same observation must be made as on those of the preceding one. Farrenc puts a flat; but Couperin leaves his n without any flat; and this is correct, as the base of the key is the pure diatonic scale.

Page 28.—After four movements in D minor, Couperin inserts for the sake of variety a charming little piece in D major. It is incredible how Farrenc could cancel anything of that nature.

Page 30.—The *Minuet* is also wanting in Farrenc.

Pages 34, 35.—All the three movements (entitled "*La Charoloise*," "*La Diane*," and "*Fanfare pour la Suite de la Diane*") are left out by Farrenc. The two *Diana* movements, especially, are excellent. The hunting flourish is so natural that we seem to have heard it hundreds of times, and we feel an involuntary impulse to sing to the accompaniment of these bright tones.

Pages 36–38.—The movements are here displaced; the "*Terpsichore*" ought to come first, and then the "*Florentine*."

Page 44.—The movement "*La Mimi*" is omitted by Farrenc.

Page 46.—The movement "*La Flateuse*" is also omitted by Farrenc.

So that the worthy editor left out no less than seven pieces belonging to this *Ordre*.

Troisième Ordre.

C major (pp. 50–67).

Pages 54–58.—Again, the four movements which occupy these five pages of the new edition are entirely omitted by Farrenc. How anyone could leave out especially the rich third piece (which consists of three quite independent parts, with the minor in the middle), is unintelligible.

Pages 60–62.—But still more unintelligible is the omission of these two pieces. The second, "*Les Matelotes Provençales*," especially, is quite original, speakingly antique and popular like a street tune, as was the case with all that Couperin picked up and used for his harpsichord.

Thus Farrenc leaves out six pieces of this *Ordre*.

Quatrième Ordre.

F major (pp. 68–77.)

By way of variation, a movement in F minor is put between the major movements, as previously major movements were inserted in the minor *Ordres*.

This *Ordre*, the shortest of all, is given by Farrenc without any omissions.

Cinquième Ordre.

A major (pp. 78–102).

This *Ordre* cannot properly be designated as in A major; for of its fourteen movements only six are entirely in the major, while three are in their first half minor and in the second major, and the remaining five entirely in the minor; so that the balance between the major and minor is nearly an equipoise.

Pages 80, 81.—In so extensive an *Ordre* it was to be expected that Farrenc would mow down some movements. These two *Courantes* fell under his scythe. Of course it never occurred to him that these beautiful *Courantes* from their very name could claim a place after the *Allemande*; for he had no judgment in the matter, and was guided solely by what his wife, a well-known pianoforte teacher in Paris, approved.

Pages 91–92.—This "*Angélique*" is a *Rondeau* in two parts, minor and major, and each part consists of two *Couplets*. All this is clearly marked by Couperin; but Farrenc omits it. The fact that the latter in some cases does put in the description "*Rondeau*," and even "*Couplet*," makes the confusion in his edition all the greater.

Page 97.—The piece "*Les Agréments*" is put by Farrenc before the three that precede it, which would cause it to be put on p. 91.

So much for Farrenc's disappointing edition; the reader has probably heard enough of it. The result of the examination is, that the arrangement which Couperin gave to his compositions is destroyed in its leading features, and often also in its details, and that sixteen entire pieces, forming in bulk a sixth of the work, are left out.

This was the chief consideration that induced me to write a notice of our edition myself, without minding the prejudice which might be felt against such a course; for it was not to be expected that anyone else would take the

trouble to compare Farrenc's edition note for note with ours and report to the public on both.

An author like Couperin has at the first glance much that is strange, and requires more than most some introduction and exposition. Having in the above remarks touched chiefly on his external features, I will, in a series of articles, which will appear in connection with the publication of the next three volumes, tell all that has come to my knowledge of Couperin's life and art.

BEETHOVEN'S PIANOFORTE VARIATIONS.

By FR. NIECKS.

VARIATION is the generative principle to which we owe the existence of a distinctive instrumental music. At first instrumental music was a counterfeit of vocal music. An enormous step forward was taken when instrumental performers and composers began to trick out with ornaments the vocal parts which were assigned to them or borrowed by them, or, in other words, when they began to resolve the longer notes of these parts melodically and rhythmically. These resolutions they characteristically called colourings, diminutions, and divisions. The process was important in two respects: it was the germ out of which developed not only the instrumental technique—the instrumental vocabulary so to speak—but also the instrumental forms of composition, especially the larger ones, among the rest the fugue and the solo sonata with its congeners, the duo, trio, quartet, symphony, &c. But we will confine ourselves to the restricted meaning which the word generally bears. Parenthetically I may mention that before the term "variation" found universal acceptance to the exclusion of every other, there were in use the terms *partita* (Italian), *double* and *couplet* (French), and *division* (English.)

Dr. Hubert Parry, in his admirable article on the subject in the *Dictionary of Music and Musicians*, divides variations into two classes: melodic and structural—the former being connected with the theme through the melody, the latter chiefly through the succession of harmonies. The two main distinctions in the nature of variations are thus clearly and correctly indicated. But the nomenclature does not seem to be unimpeachable, and the classification certainly does not go far enough. Perhaps an improvement might be effected by naming the two main divisions "melodic" and "harmonic," and subdividing each main division into "decorative," and "formative;" at any rate, this new nomenclature and classification will facilitate the attainment of intelligibility and the avoidance of circumlocution in the following discussion on Beethoven's variations. By melodic-decorative variation I mean a dandling and dallying, a frisking and frolicking, with an air, an adorning and playing around it, while on the whole adhering to its main features. By melodic-formative variation I mean the more thorough modifications of an air that affect the main features of the external appearance and internal character, without sacrificing, however, all resemblance. By harmonic-decorative variation I mean a mere play with the constituents of the harmonies indicated by the bass; and by harmonic-formative variation a raising of new significant structures on the basis of these harmonies. To these four classes I wish to add another, and shall call it, for want of a better name, "evolutional," designating thereby those freer structures that might not improperly be called fantasias instead of variations on a theme. For composers of such variations the theme is

only a starting-point for flights into the most distant regions; the most primitive melodic or harmonic progression, the simplest rhythmic motive, and even something less palpable, suffices to fire their imagination.

Sets of variations in the harmonico-decorative style used in times long gone by to be written even by the best composers, a fact that may be exemplified by Corelli's famous *Follia*, the twelfth of his twelve sonatas, Op. 5. In the time of Haydn and Mozart, and for decades after, the melodic-decorative style enjoyed a most extraordinary favour. Of course good composers cunningly mix the several kinds of variation. Nowadays they use the melodic-decorative sparingly, and eschew entirely or almost entirely the harmonico-decorative, except in simultaneous conjunction with the former. The evolutionary style was first extensively cultivated by Beethoven, although earlier composers made starts in that direction.

Beethoven has surpassed his predecessors not less, and perhaps more, as a writer of variations than as a writer of symphonies. And although a few of his successors come nearer him than his predecessors in this respect, they are far from equalling him. But this statement must not be understood to claim for Beethoven superiority in every one of his sets of variations. *Aliquando bonus dormitat Homerus*. Or, to give a more correct explanation, many of his pianoforte variations stand considerably below his best achievements because they are either productions of his younger years or occasional compositions and pot-boilers. We cannot say of Beethoven as of Mozart and other composers, that the variations which form parts of larger works are finer than the sets which form works by themselves, for it is impossible that anything could be grander than the thirty-three variations on the Diabelli waltz (Op. 120) and the thirty-two variations on an original theme (in C minor, without *opus*-number); but, no doubt, if I included in the present discussion all the pianoforte variations, whether complete by themselves or parts of larger works, whether for piano alone or for piano and other instruments, the proportion of first-rate variations would be much greater than now when I confine myself to self-contained works. To show what splendid specimens of variation composition we shall pass by, I need only mention the solo sonatas in A flat major (Op. 26), E major (Op. 109), and C minor (Op. 111), and the sonatas for piano and violin in D major (Op. 12, No. 1) and A major (Op. 47). I propose to proceed chronologically, with one or two exceptions however; for instance, I shall reserve for the last the three most important works—the Fifteen Variations with a Fugue on an Air of the Ballet *Die Geschöpfe des Prometheus*, Op. 35 (1803), the Thirty-two Variations on an original theme in C minor, without *opus*-number (1807), and the Thirty-three Variations on a Waltz by A. Diabelli, Op. 120 (1823). And now let us begin.

The first of Beethoven's published works and the earliest of his compositions that has come down to us is a set of

NINE VARIATIONS (G minor, C.)

on a March by Ernst Christoph Dressler, dedicated to the Countess von Wolf-Metternich.*

It was composed in 1780, and published at the latest in the beginning of 1783. The title of the first edition deserves to be quoted here. It runs thus: *Variations*

* For the convenience of those who wish to follow my remarks with the music before them, I will indicate the pages where the works discussed are to be found in Augener & Co.'s handy octavo edition of Beethoven's *Pianoforte Works*, the second volume of which contains the variations and smaller pieces. For the above variations see Vol. II., p. 56.

pour le Clavecin sur une Marche de Mr Dresler composées et dédiées à son Excellence Madame la Comtesse de Wolfmetternich née Baronne d'Assebourg par un jeune amateur Louis van Beethoven âgé de dix ans. 1780. A Mannheim chez le Sr Götz, Marchand et Editeur de Musique. The interest we feel in this composition is solely biographical. But although without absolute artistic value, only a boy of great talent could at the age of ten write so smoothly and withal so pleasingly. The simplest melodico-decorative style reigns supreme, the harmonico-decorative peeping in in variations 5 and 9. *Naïveté* can go no further than it goes in some parts, where indeed the amount of variation is reduced to a minimum. In variations 1 and 3 the melody is practically identical with that of the theme, and the change of the solid chords of the original accompaniment into broken chords is, especially in the first variation, a very slight one. Discounting a few shakes and *fiorture*, the melody presents itself again, with some but very little disguise, in the sixth variation, alternately above and below the unsophisticated broken-chord accompaniment—the right hand crossing and recrossing. In the second, fourth, seventh, and eighth variations the melody is trimmed and embroidered with capering, running, twirling, and waving divisions, while the accompaniment proves a staunch conservative adverse to any decided departure from the sacred "what is" and "has been." The predominantly harmonico-decorative No. 5 is somewhat more interesting, and most interesting of all the last variation, in G major, where every bar of the theme is extended to two, although both are primitive enough. The measure of the theme, 4, is preserved throughout all the variations. A word about Dressler, the composer of the theme, may not be out of place, as his name is certainly not a household word in our time. And yet he was in the second half of the last century one of the most favourite singers of the German Italian opera. Born in the principality of Schwarzburg-Sondershausen in 1734, he entered in 1763 the service of the Duke of Gotha as secretary and chamber musician, in 1767 that of the Prince of Fürstenberg, at Wetzlar, as secretary and Capellmeister, sang in 1773 before the Emperor at Vienna, and settled afterwards as operatic singer in Cassel, where he died in 1779. He published both songs and writings on music.

My giving so much space to the above work can only be justified by the greatness of the composer and the circumstances of its production. It is different with the following work:

TWENTY-FOUR VARIATIONS (D major, 2)

on the Arietta "Vieni Amore" by V. Righini, dedicated to the Countess von Hatzfeld.*

Not that this work is one of the master's *chefs-d'œuvre*. But though not a *chef-d'œuvre*, it shows—being composed ten years after the first-discussed work, before or about 1790 (published in 1791 at Mannheim)—the young artist progressing towards maturity, and giving unmistakable indications of great power. It sparkles with *esprit*. I am inclined to call these variations virtuosic; for there seems to be noticeable in them a striving for difficulties, difficulties à la Schumann and Brahms rather than à la Thalberg and Liszt. But the reader should mark well that I am thinking of the conditions of the year 1790, so he will have to make the translation from the 19th to the 18th century. Indeed, we hear a good deal in these variations that points to a new era. Take for instance variation No. 13. Note further the rhythmical trait in

variation 18 (bars 4, 8, 12, and 16), where the four quavers (two in the left and two in the right-hand part) contrast with the triplet movement. These, however, are small details in the midst of matters of greater importance. The *Adagio sostenuto*, No. 23, strikes one at once as right Beethovenish—it is so in its manifold rhythmical divisibility, its rich and varied sonorities (we might say "its instrumentation"), and in other respects. Again, the twenty-fourth variation, the extended *finale*, demands and cannot fail to secure attention. All the variations in this work are melodic, but either melodico-formative or, where melodico-decorative, so interesting in the accompaniment that the harmonic element deepens and invests with new significance the melodic contents. The reader will be well advised if he examines the twenty-four variations minutely: the task is instructive and, owing to the nature of the composition—its youthful high-spiritedness and vivacious imaginativeness—delightful and truly fascinating. As to Vincenzo Righini (1756–1812), whose "Vieni Amore" Beethoven took as his theme, he was an Italian composer—chiefly of operas, but also of ariettas, cantatas, and instrumental music—who passed the greater part of his artist life in Germany, the last nineteen years in Berlin. At the time Beethoven produced the twenty-four variations Righini was Capellmeister of the Elector of Mayence. The house of the Countess von Hatzfeld, the lady to whom the work is dedicated, was one of those which the composer frequented in Bonn, his native place and abode up to October 1792. Before we have done with the twenty-four variations I have yet to tell an anecdote. In the autumn of 1791 the Elector of Cologne, usually residing at Bonn, went to Mergentheim in Swabia, his seat as grand master of the Teutonic order. For the entertainment of the knights who were to assemble there, he engaged a company of players at that time exercising their art at Nuremberg and Eichstädt, and also commanded part of his Bonn band and some members of his theatre to attend him. The latter—the Court musicians and actors—proceeded from Bonn up the Rhine in two yachts as far as Mayence, and then, turning into the Main, continued their way up that river. They made a stay at Aschaffenburg, where in those days was living the pianist and composer Abbé Johann Franz Xaver Sterkel (1750–1817), well known then, but more famous in after years. Mozart who heard him in 1777 was not pleased with his playing, saying that "he played five duets, but so quick that it was unintelligible, and not at all distinct and in time." Sterkel, however, had not yet attained maturity in 1777, nor had he, it would seem, completed his musical education. E. L. Gerber, writing about the time of the migration of the Bonn band (see his *Lexikon* of 1792), says that Sterkel being in 1781 sent by the Elector of Mayence to Italy for his further improvement, obtained by his character and still more by the performance of his compositions the applause of that nation, more especially of the ladies. The compositions of his then in print, twenty-eight in number, were for the most part pianoforte sonatas. Gerber said of them that they contained pleasing and brilliant things. Subsequently Sterkel succeeded the above-mentioned Righini as Capellmeister of the Elector of Mayence, and in 1808 followed the Prince Primate Dalberg to Ratisbon. But the political events drove him from this post as they had driven him from the one he previously occupied. His compositions comprise many larger vocal works, symphonies, concertos, quintets, &c.; but his great popularity as a composer was chiefly due to his piano sonatas and pieces and his songs. Gerber writes in 1814 that in the intervals between his larger compositions Sterkel "worked for

* Vol. II., p. 144, of Augener & Co.'s Edition.

the entertainment of the amateurs of the piano. And the avidity with which his works have been received is testified to by the three, four, and five editions which the first publishers in Germany, France, and England brought out." Well, Beethoven, then twenty years of age, called, with Ries (the father of Ferdinand Ries), Simrock, and Andreas and Bernhard Romberg, on the Abbé Sterkel. They asked him to play to them. And when he complied with their request, Beethoven was all eyes and ears. Wegeler, Beethoven's friend, relates: "Sterkel played very lightly and pleasingly, and, as father Ries expressed himself, in a somewhat lady-like way. Beethoven, who till then had not heard any great excellent pianist, did not know the more delicate *nuances* in the treatment of the instrument; his playing was rough." When Sterkel had done, he asked Beethoven to play something. But the latter was disinclined to do so, and yielded only when the Abbé insinuated that the composer of the variations on "Veni Amore" could not himself play them. "Beethoven," to make once more use of Wegeler's words, "played now not only these variations, as many as he could remember, but forthwith in addition to them a number of others not less difficult, and did this, to the surprise of the auditors, perfectly and quite in the same pleasing manner which had struck them in Sterkel's playing. So easy was it for him to model his style of playing on that of another."

(To be continued.)

CHRONOLOGICAL TABLES AND THEIR MATERIAL.

By E. PAUER.

CLAVECINISTES AND PIANISTS OF GERMANY, BOHEMIA, RUSSIA, POLAND, AND SCANDINAVIA.

(Continued from No. 215, page 269.)

1843. WOYCKE, EUGEN ADELBERT, b. at Danzig (Prussia). Composer of Sonatas, Novelletten, and many smaller pieces.
1846. KLEINMICHEL, RICHARD, b. at Hamburg (?). Composer of several pieces for four hands and smaller works for educational purposes. No biographical details at hand.
1846. NOSKOWSKI, SIGISMUND (VON), b. at Warsaw (?). Composer of characteristic pieces.
1846. BRÜLL, IGNAZ, b. at Prossnitz (Moravia). Pupil of Rufinatscha and Dessoff. Composer of two Concertos, a Trio, a Sonata with Violoncello, smaller solo pieces, &c.
1847. SCHARWENKA (LUDWIG) PHILIPP, b. at Samter (Posen). Pupil of Würst and Dorn. Composer of about forty works for Chamber-music and Piano Solo.
- 1848—1887. KETTEN, HEINRICH, b. at Bájá (Hungary), d. at Paris. Composer of showy and elegant drawing-room pieces.
1849. RIEMANN, HUGO (DR.), b. at Grossmehlra, near Sondershausen. Pupil of the Leipzig Conservatoire. Author of an excellent method of pianoforte playing.
1850. SCHARWENKA, FRANZ XAVER, b. at Samter (Posen). Pupil of Würst and Dr. Th. Kullak. Composer of two Concertos, two Trios, a Quartet, Sonatas for Piano and Violin, ditto for Violoncello, two Solo Sonatas, and a great number of shorter solo pieces, of which the Polish Dances, Op. 3, obtained great popularity.
1853. NICODÉ, JEAN LOUIS, b. at Jerczik (Posen). Pupil of Würst and Dr. Th. Kullak. Composer of a great number of effective solo pieces and Duets.
1854. MOSZKÓWSKI, MORITZ, b. at Breslau. Pupil of Dr. Kullak. Composer of about 45 works for piano solo and four hands; of these the Op. 12, 15, 17, and 36, and the Album Espagnol and modern Suite, "From Foreign Parts," are well known.
- Among the most distinguished pianists of the present time we may name:—
- | | |
|-------------------------|------------------------|
| DREYSCHOCK, FELIX. | SCHOLZ, HERMANN. |
| FRIEDHELM, ARTHUR. | SCHÜTT, EDUARD. |
| GRÜNFELD, ALFRED. | SILOTI, ALEXANDER VON. |
| PACHMANN, VLADIMIR VON. | SJÖGREN, EMIL. |
| PAUER, MAX (1866). | STAVENHAGEN, BERNHARD. |
| SAUER, EMIL. | WILM, NICOLA VON. |
| ROSENTHAL, MORIZ. | |
- VIOLINISTS AND OTHER INSTRUMENTALISTS OF GERMANY, RUSSIA, BOHEMIA, HUNGARY, SCANDINAVIA.
- 1638—1698. BIBER, HEINRICH JOHANN FRANZ (Violinist), b. at Wartenberg (Bohemia), d. at Salzburg. (Ennobled by the Emperor Leopold I.) Composer of six Sonatas (1681), seven three-part Partitas, and two Sonatas, "Tam aris quam aulis servientes." (See David's Hochschule.)
- 1640—1700. STRUNGK, NICOLAUS ADAM (Violinist), b. at Celle, d. at Leipzig. Of his works is published: "Musikalische Übung auf der Violine oder Viola da Gamba in etlichen Sonaten über die Festgesänge ingleichen etlichen Ciaconen mit 2 Violinen bestehend" (1691).
- 1650—(?). WALTHER, JOHANN JACOB (Violinist), b. near Erfurt, d. (?). He composed "Scherzi di Violino Solo" (1676), "Hortulus chelicus, uno violino, duabus, tribus et quatuor subinde chordis simul sonantibus harmonice modulanti" (1688); of this work the last (28th) number is called, "Serenata a un coro di violini, organo, tremolante, chitarrino, piva, due tromboni e timpani, lira tedesca, ed arpa smorzata pe un violino solo."
- 1656—1705. WESTHOFF, JOHANN PAUL (Violinist), b. at Dresden, d. at Weimar. Composed six Sonatas (1694, Dresden).
- 1660—1750. HEBENSTREIT, PANTALEON (Violinist), b. at Eisleben, d. at Dresden. He was the inventor of the kind of dulcimer called Pantaleon.
- 1681—1767. TELEMANN, GEORG PHILIPP, b. at Magdeburg, d. at Hamburg. Composer of various pieces for the Violin, as: "Corelli-like imitations" for two Violins and Basso continuo, &c.
- 1687—1755. PISENDEL, JOHANN GEORG (Violinist), b. at Carlsburg (Franconia), d. at Dresden. Composer of eight Violin Concertos, Concerti grossi, Soli for Violin and Bass, &c.
- 1695—(?). TREU (in Italy called FEDELE), DANIEL GOTTLIEB (Violinist), b. at Stuttgart, d. (?). Pupil of Kusser and Vivaldi; as composer, better known by his dramatic works.
- 1697—1773. QUANZ, JOHANN JOACHIM (Flautist), b. at Oberscheden (Hanover), d. at Potsdam. Composer of 300 Concertos and 200 other pieces for the flute; also author of a method to play the flute. Teacher of King Frederick II. of Prussia.
- 1698—1771. GRAUN, JOHANN GOTTLIEB (Violinist), b. at Wahrenbrück, d. at Berlin. Composer of 29 Violin Concertos, 24 Quartets, &c.
- 1709—1786. BENDA, FRANZ (Violinist), b. at Altbenatek (Bohemia), d. at Potsdam. Composer of about 100 pieces, of which some are written in Tartini's style.
- 1713—1752. BENDA, JOHANN (Violinist), brother of Franz B., b. at Altbenatek (Bohemia), d. at Potsdam. Clever executant. Composer of three MS. Concertos.
- 1718—1780. CRÖNER, FRANZ FERDINAND (Violinist), b. at Augsburg, d. at Munich.
- 1719—1761 (1776?). STAMITZ, JOHANN CARL (Violinist), b. at Deutschbrod (Bohemia), d. at Mannheim. Founder of the so-called "Mannheim" School. Composer of a good number of pieces. See Fétis's "Biographie des Musiciens."
- 1719—1787. MOZART, LEOPOLD JOHANN GEORG (Violinist), b. at Augsburg, d. at Salzburg. Composer of six Sonatas for two violins and bass, and author of the distinguished method, "Versuch einer gründlichen Violinschule" (1756).
- 1720—(?). ABEL, LEOPOLD AUGUST (Violinist), b. at Cöthen, d. at Schwerin (?). Pupil of F. Benda. Composer of six Violin Concertos.
- 1725—1787. ABEL, CARL FRIEDRICH, b. at Cöthen, d. at

- London. From 1748—1758 in Dresden, and from 1759—1782 in London. Excellent and in his time greatly-admired performer on the viola di gamba.
- About this time—1800. WENDLING, JOH. BAPTIST, b. in Alsace, d. at Munich. Appointed 1754 as first flautist. Excellent performer.
- 1727—1782. LÖHLEIN, GEORG SIMON (Violinist), b. at Neustadt auf der Haide, d. at Danzig. Author of a good Violin School.
- 1730—1795. PESCH, CARL AUGUST (Violinist), b. at Braunschweig (?), d. there. Excellent performer.
- 1731—1798. CANNABICH, CHRISTIAN (Violinist), b. at Mannheim, d. at Frankfort-on-the-Main. Pupil of Stamitz. Of his compositions almost nothing is known.
- 1731—1796. SCHMITT, LORENZ (Violinist), b. at Obertheres (Würzburg), d. 1796 at Würzburg. 1757, pupil of Tartini's. Schmitt's pupils were: Bäumel, Reuschel, and Demar.
- 1733—1800. FISCHER, JOHANN CHRISTIAN (Oboist), b. at Freiburg (Baden), d. at London. Composer of ten Concertos for Oboe.
- About this time—1779. HOLZBOGEN, JOSEPH (Violinist), b. at Munich, d. there. His compositions were not published.
- 1735—1785. CRÖNER, JOHANN NEPOMUK (Violinist), b. at Munich, d. there. Pupil of his brother, Franz Ferdinand. Details are wanting.
- 1736—(?) FRÄNZL (FRÄNZEL), IGNAZ (Violinist), b. at Mannheim, d. there (?). Of his compositions (Concertos) nothing is known.
- 1739—1799. DITTERS (VON DITTERSDORF) CARL (Violinist), b. at Vienna, d. at Castle Rothhotta, Neuhaus. Composer of twelve Concertos, six Quartets, twelve Divertissements for two violins and violoncello, &c.
- 1741—1804 or 1805. PICHL, WENZESLAUS (Violinist), b. at Bechin (Bohemia), d. at Vienna. Pupil of Dittersdorf. Composer of "100 Variazioni per il Violino sulla scala del B fermo, Napoli, 1787." Violinist of the Archduke Ferdinand.
- 1745—1815. SALOMON, JOHANN PETER (Violinist), b. at Bonn, d. at London. Settled 1781 in London. Well known as Entrepreneur of orchestral concerts, for which Haydn wrote the well-known "Salomon Symphonies."
- 1745 (or 1743)—1799. CRAMER, WILHELM (Violinist), father of John Baptist Cramer, b. at Mannheim, d. at London. Pupil of Johann Stamitz and Cannabich. Settled 1772 in London, where he became leader of the Ancient and Professional Concerts, also of the Händel Festivals.
- 1745—1805. ERNST, FRANZ ANTON (Violinist), b. at Georgenthal (Bohemia), d. at Gotha. Pupil of Lolly (Prague). He was also a good violin-maker.
- 1746—1801. STAMITZ, CARL, b. at Mannheim, d. there. He excelled as performer on the viola (tenor) and the viola d'amour.
- 1751—1781. LAMOTTE, FRANZ (Violinist), b. (not certain whether at Vienna or the Netherlands), d. ? (Holland). He published 1770 (Paris) three Concertos and Airs Variés, and in London six Sonatas for violin and bass.
- 1753—(?) STAMITZ, ANTON (Violinist), b. at Mannheim, d. at Paris. Details are wanting, but it is known that he was the teacher of Rodolphe Kreutzer.
- 1753—1812. JANITSCH, ANTON (Violinist), b. in Switzerland, d. at Steinfurth. Pupil of Pugnani (Turin). Of his compositions nothing was published.
- 1753—1798. STAAL, CASPAR (Violinist), b. at Damm (near Aschaffenburg), d. at Fulda. Pupil of Cannabich, Fränzl, and Lotti.
- 1757—1819. HAACK (HAAK, also HAAKE) (Violinist), b. at Potsdam, d. at Berlin. Composer of Concertos, Duos, and Trios; also of Sonatas for piano and violin.
- 1757—1831. PLEYEL, IGNAZ, b. at Ruppersthal (near Vienna), d. near Paris (on his estate). Pupil of Haydn. Composer of many Solos, Duets, Quartets, &c., for violin and other string instruments.
- 1759—1800. SCHELLER, JACOB (Violinist), b. at Schettal (Bohemia), d. in a village (Frisia), name unknown. Pupil of Cröner. His contemporaries called him the predecessor of Paganini.
- 1759—1831. KROMMER, FRANZ (Violinist), b. at Kamenitz (Moravia), d. at Vienna. Composer of a great number of pieces for string instruments, which were soon forgotten.
- 1761—1819. WRANITZKY, ANTON (Violinist), b. at Neureusch, d. at Vienna. Composer of String Quintets, Quartets, Variations, and Duets (for Violin), and of Sonatas for Violin and Bass.
- 1762—(?) TIETZ, AUGUST FERDINAND (Violinist), b. in Lower Austria, d. at St. Petersburg (not certain). He settled 1789 (Gerber) or 1796 (Fétis) in Petersburg, but was, according to another account, during the latter years of his life member of the Dresden Orchestra.
- 1763—1826. DANZI, FRANZ (Violoncellist), b. at Mannheim, d. at Carlsruhe. Pupil of his father. Composer of a good number of pieces for his instrument.
- 1766—(?) HUNT, CARL (Violinist), b. at Dresden, d. there. Pupil of his father. Since 1783 first Violinist of the Dresden Orchestra. Composer of a great number of Violin Concertos.
- 1766—(?) ECK, JOHANN FRIEDRICH (Violinist), b. at Mannheim, d. near Nancy. Pupil of Danner; teacher of his younger brother Franz Eck (see 1774). Composer of six Violin Concertos and a "Sinfonia concertante" for two Violins.
- 1767—1821. ROMBERG, ANDREAS (Violinist), b. at Vechte (Münster), d. at Gotha. Pupil of his father. Cousin of the well-known Violoncellist Bernhard Romberg. Composer of many Variations, Rondos, Studies, Quartets, Quintets, Sonatas for Piano and Violin, Duos for Violin, &c. He is best known by his cantata "Die Glocke" (Schiller).
- 1770—1841. ROMBERG, BERNHARD (Violoncellist), b. at Dinklage (Münster), d. at Hamburg. Pupil of his father, Anton R. Composer of nine Concertos, three Concertinos, Fantasias, Rondos, Variations, Polonaises, &c., for his instrument.
- 1771—(?) ROMBERG, ANTON (Bassoon-player), b. at Münster, d. at Munich. Brother of the above.
- 1774—1851. MÖSER, CARL (Violinist), b. at Berlin, d. there. Pupil of Haake, and advised by Fränzel, Viotti, and Rode. Highly esteemed as a performer.
- 1774—1804. ECK, FRANZ (Violinist), b. at Mannheim, d. in a lunatic asylum at Strassburg. Excellent performer; teacher of Spohr. Of his compositions nothing is known.
- 1775—1831. EBERWEIN, TRAUGOTT MAXIMILIAN (Violinist), b. at Weimar, d. at Rudolstadt. Distinguished performer. Of his compositions for Violin details are wanting.
- 1775—1828. MORALT, JOSEPH (Violinist), b. at Schwetzingen, near Mannheim, d. at Munich. Pupil of Geller and Lops. Well known as the leader of the "Moralt" Quartet-party.
- 1776—1830. SCHUPPANZIGH, IGNAZ (Violinist), b. at Vienna, d. there. Best known as leader of Quartet-party which performed, to the composer's satisfaction, Beethoven's Quartets. Violinist of Prince Razumowski, Russian ambassador at the Imperial Court of Austria.
- 1777—1825. MORALT, JOHANN BAPTIST (Violinist), b. at Mannheim, d. at Munich. Composer of Violin Duets. The "Moralt" Quartet consisted of Joseph (1775—1828), First Violin; Johann Baptist (1777—1825), Second Violin; Georg (1781—1818), Tenor; and Philipp (1780—1829), Violoncello.
- 1777—1827. KIESEWETTER, CHRISTOPH GOTTFRIED (Violinist), b. at Anspach (Bavaria), d. at London. Pupil of his father, Joh. Friedrich K. Excellent performer. Of his compositions (several Concertos) nothing was published.
- 1778—1840. SEIDLER, FERDINAND AUGUST (Violinist), b. at Berlin, d. there. Pupil of Haake. Details about his compositions are wanting.

1780 (1784)—1842. CLEMENT, FRANZ (Violinist), b. at Vienna, d. there. Pupil of his father. Excellent performer, and composer of about twenty Concertinos, Variations, Studies for Violin. Clement was the first who played Beethoven's Violin Concerto in public (Dec. 23, 1806).

(To be continued.)

OUR MUSIC PAGES.

IN this month's Music Pages the reader will find the charming soprano solo (or chorus), "Every night wash I my bed, and water my couch with my tears," No. 5, from Gurlitt's *The Flood*, which we promised last month (see Review in January number of MONTHLY MUSICAL RECORD). To this vocal composition we add an instrumental one—the graceful, naïve, and light-hearted No. 3 of Del Valle de Paz's excellent book (Op. 66) of *Serenatelle alla Popolare*. Those who are not pleased with these two compositions must, we venture to think and say, be very difficult to please.

Foreign Correspondence.

MUSIC IN LEIPZIG.

(FROM OUR SPECIAL CORRESPONDENT.)

January, 1889.

THE tenth Gewandhaus concert opened with Wagner's *Faust* overture. Not long ago I read in your valuable journal some rather severe comments upon this work, which the writer described as *Kapellmeister music*. Form, it is true, is not the strong point of Wagner's *Faust* overture; it depends for its effect upon intense dramatic force and vivid instrumental colouring. The overture was so brilliantly played that the conductor was recalled. The other orchestral item at this concert was Beethoven's Eighth symphony, which concluded the programme; eclipsing by the sublimity of its ideas, all that had gone before. The soloists were Messrs. Grünfeld and Scheidemantel. The former proved his virtuosity by a masterly rendering of Rubinstein's Concerto in D minor. His performances of Beethoven's Andante in F, Chopin's Nocturne in B major and Valse in E minor were marred by some affectation, which defect quite spoiled his playing of Schumann's "Träumerei."

The eleventh concert was remarkable for a fine performance of Beethoven's Overture, Op. 124. The bassoons, in the introduction, which are usually quite drowned by the fanfare of the trumpets, came out surprisingly clearly on this occasion. We believe we are right in assuming that they were at least doubled. The overture was followed by Brahms' exacting "Triumphlied" for eight-part chorus and orchestra. The trying voice-parts received almost absolute justice, and the work was very warmly applauded. Volkmann's D minor symphony formed a fitting climax and conclusion to the concert, arousing, as it always does, great enthusiasm.

The New Year's concert opened with a motet by Dr. Rust. This was succeeded by Beethoven's Violin Concerto, played by Joachim. Received with acclamation, Joachim seemed almost overwhelmed at first; his right arm was a little restless, but this passed off, and he soon regained full artistic tranquillity, and played as only he can play. The orchestral accompaniments were beautifully rendered, and the performance, as a whole, can have seldom, if ever, been surpassed. Joachim subsequently played his own lovely "Romanze" in B flat,

"Sarabande et Tambourin" by Leclair, and Spohr's charming "Barcarolle." We are at a loss to account for the choice of Leclair's pieces; the Sarabande is dry, and the Tambourin somewhat trivial. Had they been written by a contemporary composer, they would seldom, if ever, gain a hearing. The Thomaner choir, who sang Rust's motet very well, also creditably rendered some Lieder by Schumann. But the speciality of the Thomaner choir is church music à capella, of which they did not bring forward a specimen on this occasion, and we have heard Schumann's "Das Schifflein" sung far better by the Gewandhaus choir. Schumann's C major symphony brilliantly concluded the concert.

There was but a sorry attendance in the theatre at the concert which was given for the benefit of a newly-founded pension fund for the orchestra. Poor indeed must have been the pecuniary result, for most of those present were holders of free tickets. This concert gave a singular illustration to the assertion of some of our Leipzig critics, that the public are longing for novelties, and especially for Liszt. At the performance under notice, the programme consisted of a symphony by Eugen Grünberg, a concerto in C minor by Saint-Saëns, and *Ideale* by Liszt; and the theatre presented a dreary void, in spite of the excellent soloists engaged. Herr Sauer, a pianist of repute, played the Saint-Saëns concerto and Chopin's variations, Op. 12, Schumann's *Nachtstück* in F, and Mendelssohn's *Rondo Brillant*. Fräulein Roon, a singer who very quickly gained the favour of the public, sang an air from Max Bruch's *Odysseus*, and Lieder by Wagner and Rubinstein. Herr Grünberg, composer of the symphony referred to above, is a member of the orchestra and a very good second violinist. It is not every orchestra which can count among its ranks a player able to write a symphony, but we cannot say much in praise of Herr Grünberg's. It is so unequal: one finds in it noble ideas, side by side with the merest trivialities; some real inspiration mixed up with much that is factitious. Herr Sauer's playing of Saint-Saëns' Concerto and Mendelssohn's Rondo was very fine. He was less effective in the Variations by Chopin. Herr Sauer may be ranked with those modern players who are virtuosi first, and musicians afterwards. It remains to be said that the symphony was well played under the composer's direction. The *Ideale* of Liszt, conducted by Nickisch, did not fare so well. The performance was anything but ideal.

At the fifth concert of chamber music, Brahms' quartet in C minor was presented, and Beethoven's Op. 132. Both were well rendered. Between these two string quartets, a piano quartet by the Dutch composer Schlegel was performed, the composer himself presiding at the piano. This work failed utterly; indeed we never remember to have been present at such a complete *fasco* in Leipzig before. We cannot conceive how Herr Brodsky could have been induced to bring such a work before a Leipzig audience.

The 13th Gewandhaus concert was not so well attended as the previous one, doubtless because the programme was less interesting. The unreserved seats were empty. Perhaps the inclusion in the *menu* of such heavy dishes as Brahms' First Piano Concerto and D'Albert's Overture to *Esther* frightened away some delicate palates. Nevertheless, the Brahms Concerto (from his "storm and stress" period) was so exquisitely performed by Herr D'Albert and the orchestra, as to create a deep impression, though it cannot be denied that the work exceeds in every way the legitimate limits of a concerto. Besides the Concerto, Eugen D'Albert played the *Passacaglia* in C minor by Bach, Chopin's *Nocturne* in B, and a Hungarian rhapsody by Liszt. A somewhat strange association of

styles! We could well have spared the Liszt rhapsody. The orchestral numbers at this concert were D'Albert's *Esther* overture, Schubert's *Entr'acte* in B flat from *Rosamunde*, and the symphony in C, with the fugue finale, by Mozart. D'Albert's overture is seriously conceived, but is lacking in originality and spontaneity; reflection largely preponderating. There are many changes of *tempo* and many pauses, but very little flowing melody. The instrumentation, however, is in some places very effective; and the composer conducted the somewhat intricate overture with ease and certainty.

Fräulein Thekla Friedlander, well known in London as an accomplished vocalist, gave an interesting concert here. The programme consisted of songs by Schubert, Schumann, Jensen, Grieg, Reinecke, &c. The artist excited general enthusiasm by her excellent performances. The youthful pianists, Zwintscher and Hutcheson, appeared at the same concert, in a *Chaconne* for two pianos by Jadasohn, and Herr Klenzel gave an exquisite rendering of Reinecke's *Arioso*, *Gavotte*, and *Scherzo* for violoncello.

MUSIC IN VIENNA.

January, 1889.

THE performance of the Wagner cycle including the master's ten operatic works from *Rienzi* to the *Götterdämmerung* proved an eloquent testimony to the super-excellence of our soloists, chorus, orchestra, and important scenic appurtenances, the difficult problem of the somewhat ludicrous walk home of the gods over the rainbow having been solved by placing the seven-coloured bridge more at the back of the stage than formerly. Frau Materna, the unrivalled Brunhilde, and Herr Winkelmann, the typical Siegfried, who, by the way, accepted the small rôle of Froh in the *Rheingold*, were called about a dozen times before the curtain at the end. Special praise, in a first-rate *ensemble*, is also due to Herr Reichmann in the ungrateful part of Wotan, and to Mesdames Renard, Forster, and Kaulich, who sang and swam their parts as Rhine-daughters in excellent style; other parts being worthily filled by Mesdames Papier, Lola Beeth, Lehmann, Herren Rokitansky, Horwitz, Schmitt, Schillenhelm, and Hablawetz—Wagner's *Meistersinger* has been presented full length, excepting a few short cuts, mostly in the parts of the loquacious apprentices. The performance lasted from 7 until 11 p.m. Friedrichs, of the Bremen Opera and of Bayreuth celebrity, who proved himself a very clever singer and actor, makes Beckmesser a still more insufferable lover than usual. So many intentionally cacophonous sounds have rarely been heard on the stage. His greatest effect was achieved in the famous silent scene of the third act.—*À propos* of the recent performance of the *Nibelungen* music-dramas in their integrity at Berlin, the Wagnerian organs have gained the conviction that the occasional *ennui* experienced at previous representations was owing to the cuts, but that the impression of excessive length disappeared with the performance of these works in their uncurtailed entirety—a kind of logic for which the aforesaid ultra-Wagnerians must be responsible.—Youth and beauty have probably never been joined to the same degree in Gounod's opera *Roméo et Juliette* as on its revival here with Lola Beeth and Van Dyck in the parts of the ill-fated lovers. Unfortunately their singing was, in spite of considerable merit, not quite on a par with their personal attractions. That the last-named youthful tenor should, notwithstanding his strongly-marked French accent, persistently strive after German laurels, with

an unqualified success at the French Opéra within easy reach, does honour to his artistic aspirations, especially as in Wagnerian opera he must ever appear weak by the side of the above-named Winkelmann.—A favourable impression has been created by yet another Styrian vocalist, Fräulein Rohn, from the Graz Opera, who, in addition to youthful charms, displayed a pleasing if as yet somewhat shrill voice, good expression, and dramatic instinct as Ännchen in Weber's *Freischütz*. The young *débütante* will not be lost sight of by our operatic directors.

A new romantic opera, *Das Steinerne Herz*, by Ignaz Brüll (composer of *Das goldene Kreuz*, which is approaching its hundredth representation) was received with the warmest approbation, under Angelo Neumann's directorship at Prague, and subsequently on its production at Hamburg. Written to an exceptionally clever libretto by the Swiss poet, D. V. Widemann, based upon a charming story by Hauff, the music is said to be distinguished by genuine freshness of invention, increased intensity of expression and knowledge of dramatic effect, and will no doubt make the round of most German stages.

Minna Walter, daughter of our famous tenor, Gustav Walter, met with signal success as Frau Fluth (*Merry Wives*) and Pamina (*Zauberflöte*) at Pressburg.—Our youthful bravura singer, Emma Teleky, pupil of V. Rokitansky, pleased greatly as Angela in the *Domino Noir* at Hamburg. Adolphine Ander, niece of the celebrated tenor, Alois Ander, and daughter and pupil of our Professor Ander, has been engaged as bravura singer for a term of some years at Wiesbaden, and Helene Hieser reflects considerable credit upon our Conservatoire as a favourite member of the Stuttgart Opera.

Amongst the most important features of our "Philharmonic" concerts must be mentioned the first production here of Johannes Brahms's Concerto for violin, violoncello, and orchestra, Op. 102, already known in London. After the performance, for which Joachim and Hausmann came specially from Berlin, the composer was espied by Hans Richter, the conductor, behind the double basses, and brought to the front to receive the cheers of an enthusiastic audience. Two other interesting novelties were Joachim's overture in memory of Kleist, a nobly conceived and musicianly work, but with little to reflect the poet's passion and power; and Edvard Grieg's suite, "*Holbergiana*," for strings, which presents a happy blending of the old and new, and was welcomed with great favour.

By the way, Johannes Brahms was the recipient of yet another ovation on the occasion of his first public performance, with Prof. Eugen Hubay as violinist, of his new violin Sonata in D minor (No. 3) at a "*Brahms evening*," given by the Hubay-Popper quartet at Buda-Pesth. The sonata (MS.) is described as one of Brahms's finest inspirations. His string sextet in G, and six of his new songs rendered by the already mentioned Viennese tenor, Gustav Walter, were included in the scheme.

A concert both classical and modern was given here by the said Hubay, unquestionably one of the foremost living violinists, his greatest success being gained with Bach's Suite in B minor for violin alone. Another interesting concert was that given by the famous Männergesang Verein, being the 500th public performance since its foundation in 1843 by Dr. August Schmidt. The programme included many of the "*crack*" pieces by Schubert, Mendelssohn, Schumann, Kreutzer, Engelsberg, &c., by which the Society succeeded in maintaining first rank against all comers. Herr Kremser conducted, and Gustav Walter was, as honorary member, included among

the soloists. Among the most noteworthy performances of the "Sing-akademie," conducted by Weinzierl, was a new choral, "Ave Maria," by Bruckner, being perhaps one of this wayward composer's best, most concise and melodious works.

Nor must a first-rate execution of Brahms's "Deutsches Requiem"—the pride of modern German art—under Hans Richter's bâton, with Fräulein Forster and Herr Reichmann as excellent vocal soloists, be forgotten.—Marie Baumeyer's concert deserves notice on account of her performance of Brahms's enormously difficult Second Pianoforte Concerto, which has hitherto been played in public only by the composer and Eugène d'Albert. Every seat was sold, and, notwithstanding the inevitable "odious comparison," the bold attempt was entirely successful.—Another pianist, winsome Fräulein Olga Segel, met likewise with well-merited favour, more particularly in the virtuoso style, at her own concert.

On the other hand Frau Marie Jaëll seems to rely for effect chiefly upon eccentricity both in her pianoforte playing and own compositions. Herr Filip Forstén, of the Royal Swedish Opera, even surpassed last year's successes by a display of his beautiful baritone, genuine warmth of expression, and excellent enunciation in Swedish, French, and German, at his concert, in songs by Schubert, Schumann, Brahms, Kjerulf, &c. The favourite vocalist was presented with a laurel wreath adorned with the Austrian and Swedish colours. Nor should a very interesting sonata for pianoforte and violin by Anton Rückauf, played on this occasion by the composer and Herr Winkler, pass unnoticed.

The brothers Willi and Louis Thern renewed previous successes by their marvellous *ensemble* playing of pianoforte duets before a crowded and distinguished audience at their own *matinée*. It is indeed surprising that this *genre*, so rich in material both classical and modern, remains practically a "sealed book" as far as concert performances are concerned.

Successful concerts were likewise given by two juvenile "prodigies": the pianist Olga Rosinger, thirteen years of age, who excelled in the technical execution of a series of *salon* pieces within comparatively easy intellectual grasp. Absolutely astonishing, however, was the mastery displayed in Sarasate's "Zigeunerweisen," and similar bravura pieces, by the little violinist Hermann von Roner, who has made considerable strides under Dr. Joseph Joachim since his last public appearance.

An irreparable loss has been inflicted upon lovers of chamber-music by the unexpected retirement, through failing health, of Joseph Hellmesberger from his famous quartet cycle, which he "led" since 1849 until last year, when he chiefly contented himself with the viola part. As the late Professor John Ella once said to the writer, for poetic charm as a quartet leader Joseph Hellmesberger was unequalled even by Joachim. His son and successor, Joseph Hellmesberger, junior (conductor at the Imperial Opera), although very clever, lacks the *feu sacré*, the youthful *élan* of the veteran artist. The younger son Ferdinand continues to hold the violoncello.

Notwithstanding this sad drawback, the attendance continues good at this as well as at our other three quartet cycles, greatly to the credit of our amateurs, with Rosé, Kreuzinger (tenth season), and Winkler as leaders respectively, the passion and *verve* of the last-named exercising an almost electric effect upon his colleagues and the audience. Among the less familiar works given, Robert Fuchs's very "taking" Pianoforte Quartet (with a clever *débutante*, Fräulein Polansky, as pianist) should especially suit your chamber concerts.

Amongst recent publications a complete edition by Joseph Eberle of Joseph Lanner's delightful dance music deserves mention. Incredible as it may appear, no less than sixty-nine pieces out of the 200 of this favourite composer's works had been completely sold out, without reprints, many years ago. With infinite pains the missing works had therefore to be collected in the original MSS. (some of them in the possession of the composer's daughter, the celebrated ballet mistress, Katti Lanner, resident in London), in publishers' proof sheets, orchestral scores, and even single orchestral parts—these being most carefully rearranged for pianoforte solo by our excellent Kremser, the whole now forming a worthy pendant to the publication of Johann Strauss's, senior's, complete works by Breitkopf at Leipzig. Oddly enough, the orchestral parts of Lanner's beautiful waltzes—being the nearest approach to Franz Schubert's style of dance music—and of his other works were invariably copied out with extreme neatness by the composer himself for his famous band, each orchestral part being inscribed "Mitt Gott!" which bears witness, as has been observed, as much to the composer's deep religious feeling as to his deficient orthography.

Speaking of MSS, a highly interesting collection of compositions by Hummel (his great Pianoforte School amongst them), Spohr (his celebrated Violin School), Liszt (including his Paganini Studies, Schubert's and other Lieder Transcriptions, Hungarian Rhapsodies, &c.), Romberg, Lindpaintner, Franz Lachner, a Festival Overture by Proch, scored in Joseph Lanner's handwriting, &c., were left by the late Frau Karl Haslinger, widow of the great publisher and able composer repeatedly referred to in R. Schumann's literary writings. A portion of these MSS. has since been purchased by the Countess Louise Erdödy.

Other interesting lately published pianoforte works are Johannes Brahms's above-mentioned Double Concerto for Violin, Violoncello, and Orchestra, the same composer's favourite "Zigeunerlieder" (Gipsy Songs), and Saint-Saëns's *Etienne Marcel*, ballet music recently performed at a Crystal Palace concert, all arranged as pianoforte duets, the "Zigeunerlieder" likewise as pianoforte solo.

The Austrian Art Union (Kunstverein) Christmas exhibition included some pictures of considerable interest to the musician, such as H. Siemiradzki's "Young Chopin at the Berlin Salon of Prince Radziwill," every figure in the group being a finely executed portrait; and Professor Hugo Knorr's great Richard Wagner picture cycle, "The Ring of the Nibelungen," comprising: "The Dwarf Alberich's theft of the Rhinegold;" "Alberich's Curse of the Treasure;" "The Killing of Fasold and Conquest of the Treasure by Fafner;" "Hunding's Death by Wotan's Sword;" "Wotan's approach to punish Brunhilde;" "The Forging of Siegfried's Sword;" "Siegfried shivers Wotan's Spear;" "Siegfried vanquishes Brunhilde, appearing in Gunther's likeness;" "Hagen kills Siegfried;" "The Rhine Daughters in possession of the Ring;" "Hagen's Death."

Our celebrated pianoforte manufacturer Ehrbar has patented a perforated pianoforte case, which is said to emit a much fuller tone, especially with the lid closed, than the ordinary case, whilst the elegant brass ornaments have a pleasing effect to the eye. This simple and ingenious invention seems destined to meet with extensive favour. Another interesting novelty was exhibited at a concert given by Eduard Kleibl in the shape of an electro-magnetic lyre (patent Kühmayer), from which the concert-giver's skilful bowing succeeded in extracting some charming effects.

Reviews.

Vingt Études faciles et progressives pour piano. Par E. PAUER. (Edition No. 8,319; net, 2s.) London: Augener & Co.

THERE is no scarcity of good and useful studies for the piano, but we cannot have too many of them, and therefore give a warm welcome to Mr. Pauer's, which certainly are good and useful, and entertaining as well as educative. It is difficult to describe adequately the material of studies without becoming tedious, and the worst of literary sins must be avoided even at the cost of inadequacy. Among other things we meet in these studies material for the practice of scales, *arpeggios*, turns, trills, *staccato*, *legato*, *semi-staccato*, *cantilena*, &c. As usually the *arpeggio* is exemplified by many forms—in the compass of an octave, through several octaves, confined to one hand and divided between the two hands, *legato* and *staccato*, with and without a simultaneous melody. Material for practising thirds is also to be found in several forms—namely, consecutive and simultaneous thirds. There are further studies with reiterated notes, and much else which we have not space to enumerate. But enough has been said to show that these twenty easy and progressive studies by Mr. Pauer are a work which deserves the attention of teachers.

Lieder ohne Worte (Songs without Words) for the piano-forte. By F. MENDELSSOHN-BARTHOLDY. (Edition No. 8,237; net, 2s. 6d.) London: Augener & Co.

HERE is a cheap edition of Mendelssohn's *Songs without Words* which distinguishes itself from others of that category by clear and large print and excellent paper. Another feature which will be appreciated by many is the fingering with which it is provided. The name of the composer and the title of the work, or rather works, speak for themselves. We need, therefore, not enlarge on the delightful qualities of this music, so refined in feeling and expression. Strange to say, our forefathers did not at once take to what now ranks with the most popular compositions, and what, in imitation of the phrase "household words," might be called "household notes." The first and third books of Mendelssohn's *Songs without Words*, then entitled *Melodies for the Pianoforte*, were published in this country by Novello in 1832. The composer was to receive a royalty on each copy sold. On coming in April, 1833, to London, he wrote to Moscheles—we quote from Felix Moscheles' *Letters of Felix Mendelssohn to Ignaz and Charlotte Moscheles*—as follows: "This morning I again forgot to mention, my dear Moscheles, what I have often intended asking and have as often forgotten—how matters stand in reference to that publication of mine, and whether there has been any practical result. I have an appointment with V. Novello to-morrow morning, and if he has only sixpence to give me as my share, I would rather not broach the subject. So please leave word at my house whether you think I ought to mention the matter, or whether it had better rest in eternal oblivion. I return home to-morrow at eleven o'clock to know which way you decide; the saying is, 'Merit has its Crown,' so I scarcely expect I shall get as much as half-a-crown." Well, the "practical outcome" was in June, 1833, £4 16s. for forty-eight copies; and as late as 1836 no more than 114 had been sold. *Tempora mutantur*.

Valse brillante pour piano. Par M. MOSZKOWSKI. (Edition No. 8,243; net, 1s. 6d.) London: Augener & Co.

As a rule one opens nowadays pieces exhibiting on the title-page the word "Valse," especially if this is accompanied by the epithet "brillante," with reluctance. For what one expects is either nothing or an uninviting something; and what one in most cases finds is either commonplace or strained. No fear of this kind need deter the pianist into whose hands Moszkowski's *Valse brillante* in A flat major (*Allegro con brio*) falls. Moszkowski is one of the most original and most interesting of our living composers, and this waltz numbers with the most successful that have been written for many a day. What vigour, what verve, what vitality! Every nerve is tingling, every muscle is stretched. Here is brilliancy, here is a waltz, and here withal is music!

Dances Espagnoles (*Spanische Nationaltänze*) pour piano à quatre mains. Par F. KIRCHNER. (Edition No. 6,940; net, 1s.) London: Augener & Co.

KIRCHNER'S Spanish Dances for four hands, Op. 260, are at least on a level with the best of the kind he has written, and this is paying a handsome compliment. They are three in number. And whether we play the *Allegro con brio*, the *Allegro non troppo*, or the *Tempo di Bolero*, dulness, sluggishness, and melancholy must depart. These lively, sparkling dances will be the delight of the drawing-room and school-room.

Cecilia. Organ Pieces in diverse styles. Edited by W. T. BEST. Book XL. (Edition No. 5,840; net, 1s.) London: Augener & Co.

Marcia di Processione by Enrico Bossi, *Andante* (F major) by Samuel Wesley, and *The National Anthem* arranged by W. T. Best—such are the contents of the fortieth part of *Cecilia*. The first of the three compositions, the one by the organist of the Como Cathedral, though not Wagnerian, is full of the festive pomp and bustle of Wagner's marches. In short, it is a piece that cannot fail to impress the hearers. The quiet *Andante* by Wesley has attractions of a very different kind—it touches the hearers by its homely feeling and unaffected gait. Mr. Best, thinking the piece as it stood too short, has added a middle section of two parts, followed by a *da capo* of the original matter. The added section is unobjectionable, considered by itself; and as it is clearly indicated, and therefore may be accepted or rejected at pleasure, we need not inquire whether the proceeding was legitimate and the new music in keeping with the old—questions on which opinions will differ. The last item in the book, an exceedingly effective presentation of the National Anthem—first *forte* (in B flat major), then *mezzo-forte* (in F major), and lastly *fortissimo* (in B flat major)—with introductory and interludial trumpet *fanfares*, is sure to supply a want painfully felt by many organists.

Méthode de Violon (Violin School). Par C. COURVOISIER. 3ième Partie. (Edition No. 7,600c; net, 5s.) London: Augener & Co.

THE first two parts of Mr. Courvoisier's Violin School were concerned solely with the first position; in the third part the author deals with the other positions—the 2nd, 3rd, 4th, 5th, 6th, 7th, and 8th—and does so with a

C. GURLITT'S "THE FLOOD."

Part III. The Rainbow.

No 5. Soprano Solo.

Lento, con dolore. $\text{♩} = 54$.

SOPRANO.

ORGAN.

p

no 2nd.

Ev - 'ry night wash I my

bed, — ev - 'ry night wash I my bed, — and

wa - ter my couch with my tears.

Mine eye, mine eye poureth out tears un - to

pp

God. Ev - 'ry

night wash I my bed, — ev - 'ry night wash I my

bed — and wa - ter my couch

with my tears. moren - do pp

SERENATELLE ALLA POPOLARE

di

G. Del Valle de Paz.

Op. 66.

(Augener's Edition N^o 6116.)

Allegretto mosso e grazioso.

N^o 3.

The musical score is written for piano and bass. It begins with a treble staff and a bass staff. The key signature has two flats (B-flat major or D-flat minor). The time signature is 2/4. The tempo is marked 'Allegretto mosso e grazioso'. The score is divided into five systems. The first system starts with a piano (p) dynamic. The second system includes a forte (f) dynamic and a piano (pp) dynamic. The third system includes a piano (p) dynamic and a piano (pp) dynamic. The fourth system includes a piano (p) dynamic and a piano (pp) dynamic. The fifth system includes a piano (p) dynamic and a piano (pp) dynamic. The score includes various tempo markings: 'rall.' (rallentando) and 'a tempo' (return to tempo). The score ends with a 'pp subito' (piano subito) marking.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The treble staff begins with a series of eighth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

System 2: The treble staff features a melodic line with some slurs, and the bass staff continues with a steady accompaniment.

System 3: The treble staff has a more active melodic line with slurs, and the bass staff maintains the accompaniment.

System 4: The treble staff shows a melodic line with a *rall.* (rallentando) marking. The bass staff has a more active accompaniment.

System 5: The treble staff begins with a *pp* (pianissimo) marking and a *scherzando* marking. The treble staff has a melodic line with a *sf* (sforzando) marking. The bass staff has a steady accompaniment.

minuteness and thoroughness unparalleled by any of his predecessors. As a rule violin teachers and writers of violin schools have not the patience for expounding this branch of the art of violin playing methodically and with the fulness which its great importance demands. The consequence of this is that any proficiency the player may attain is the result rather of practical experience than of careful, intelligent training. Mr. Courvoisier describes with the greatest exactness how the left hand has to be placed and to be moved, and what is the relative position of the fingers in the several positions of the hand. Then he treats of the several positions not only individually but also in combination; and when he treats of them in combination, he combines not only the neighbouring positions but also the most distant ones. After having made the pupil acquainted with the eight positions, our author lays down certain fundamental general rules (p. 40), and illustrates them by examples. The various matters dealt with in this section of the third part are: scales and triads on two strings through the compass of an octave; the same on one string; up to the ninth on two strings; up to the tenth on two strings; up to the ninth and tenth on one string; up to the fifth of the octave on two strings and on one; up to the second octave on two strings and on one; consecutive skips of the first finger on one string; scales through the compass of three octaves (on three or four strings); triads through the compass of three or four octaves; chords of the dominant seventh up to the third octave; chords of the diminished seventh through three octaves; and the chromatic scale in any position and with change of position. The last chapter treats of Harmonics, explaining their nature and production briefly but well. Let masters and bunglers, teachers and learners, take note of this excellent work.

Légende, pour violon (ou violoncelle) et piano, par ETHEL HARRADEN.

Moto Perpetuo, for violin with pianoforte accompaniment, by ETHEL HARRADEN. London: Forsyth Brothers.

THESE are two pretty trifles that will be welcome to many violinists whose technical resources are limited. The *Moto Perpetuo* (*Allegro vivace*, $\frac{3}{4}$, G minor) is, of course, a run of semiquavers, uninterrupted till the last chords are reached. In the *Légende* a short slow movement (*Adagio*, $\frac{3}{4}$, A minor) is followed by a short quicker movement (*Allegretto*, $\frac{3}{4}$, A major), which in its turn is followed by a repetition of the slow movement.

Cinq Danses Polonaises, pour piano (Op. 3) par XAVER SCHARWENKA. Arrangées pour violon et piano par G. HOLLÄNDER. (Edition No. 7,565; net, 2s. 6d.)

Polish Dances (Op. 3, Nos. 1 and 2), by XAVER SCHARWENKA. Arranged for military band by DAN. GODFREY, JUNR. (Edition No. 7,089; net, 2s. 6d.) London: Augener & Co.

SCHARWENKA'S *Danses Polonaises*, Op. 3, are spirited, piquant, and poetic compositions imbued with the true Polish character. No wonder, therefore, that they receive so much attention from the arrangers. The operation of arranging is frequently a very cruel one, and watched by the composer with an aching heart. Indeed, he has only too often good reason for acquiescing in the definition of a *traduttore* as a *traditore*. In the present

cases, however, the operations were performed successfully. Holländer's arrangement of all the five pieces for violin and piano is a clever and brilliant performance, but demands a dashing executant of the violin part. As to Dan. Godfrey's arrangement for military band of the first two of the dances, it is very well done.

Polacca for three concerted violins with pianoforte accompaniment, by H. HEALE. London: Augener & Co.

COMPOSITIONS for three violins with pianoforte accompaniment are not very plentiful. For this reason, if for no other, H. Heale's stirring *Polacca* will find many wooers in this age, which, musically speaking, may be called the "violin age." But there are other reasons which incline us to believe that the *Polacca* will be wooed multitudinously—it is spirited, and has the further recommendation of being easy.

Ouverture des Marionnettes, Op. 105 (Edition No. 7,209; net, 1s. 6d.); *Ouverture "Commedietta"*, Op. 137 (Edition No. 7,212; net, 1s. 6d.). Par CORNELIUS GURLITT. Arrangées pour trois violons et piano. London: Augener & Co.

HERE are some more additions to the literature of chamber music for piano and three violins. There is nothing of the pale cast of thought in these overtures—easy enjoyment reigns supreme. "Gray are all theories," the composer seems to say, "and green alone life's golden tree." Fresh melodies and brisk rhythms, and an uninterrupted and irresistible "go" from beginning to end, and, with all this lightness and brightness, nothing low, nothing childish, nothing crude—thus the reader will find Gurlitt's overtures *Des Marionnettes* and *Commedietta*.

"*Sunny Days*," song with pianoforte accompaniment, by HORTON ALLISON.

"*If at your Window, Love*," song with pianoforte accompaniment, by ETHEL HARRADEN. London: Forsyth Brothers.

Place aux dames! We do not care much for the gentleman's song, with the exception of the hymn-like portion ($\frac{3}{4}$, *sostenuto e con dolore*). The lady's song, on the other hand, pleases us—it has about it more of spontaneity.

Songs of the Seasons for little singers. By ATHERLEY RUSH. London: Forsyth Brothers.

THE Songs of the Seasons are of course four in number: the first (Spring) is entitled "The Daisy's Song;" the second (Summer), "The Thrush's Song;" the third (Autumn), "The Song of the Golden Corn;" and the fourth (Winter), "The Song of the Holly." We like the words better than the music. The latter has too much rhythm and melody of the dance and the comic song kind, and lacks that naïve beauty and natural refinement which its purpose makes above all desirable. Still, if we overlook a few unskilful harmonisations, the songs are not altogether without merit. In the first song there are two misprints (such we will charitably suppose them to be) of $\frac{3}{4}$ for $\frac{3}{8}$.

The Mermaids' Song, a vocal duet for female voices with pianoforte accompaniment, by W. H. LONGHURST. (Edition No. 4,104; net, 4d.)

Songs of the Year, twelve two-part songs for female voices with pianoforte accompaniment, Op. 16, by HERBERT F. SHARPE. (Edition No. 4,126a; net, 4d.) London: Augener & Co.

IN Mr. Longhurst's setting (*Andante*, $\frac{3}{4}$, E flat major) of Sir Walter Scott's "The Mermaids' Song" we have a sweetly and smoothly flowing melody and a plain accompaniment; in Mr. Sharpe's setting (*Molto Moderato*, $\frac{3}{4}$, D major) of Mr. Edward Oxenford's "Hark! the Bells"—only "January," the first of the twelve, lies before us—we have a lightly tripping melody and a very piquant accompaniment. The "bells" play a great part in the composition, and are happily and effectively introduced. Indeed, the "go" and picturesqueness of "Hark! the Bells" make it a capital part-song.

Gipsy Life, by ROBERT SCHUMANN, arranged for two female voices with pianoforte accompaniment, by H. HEALE. (Edition No. 4,124; net, 4d.) London: Augener & Co.

ROBERT SCHUMANN'S *Gipsy Life* (*Zigeunerleben*) is the third number of Op. 29, *Drei Gedichte von Emanuel Geibel für mehrstimmigen Gesang mit Begleitung des Pianoforte* (Three Poems by Emanuel Geibel composed as Part-Songs with Pianoforte Accompaniment), the said third being written for small chorus and pianoforte, with triangle and tambourine *ad libitum*. The other two numbers are respectively for two and three sopranos. The exceedingly pretty and joyous *Gipsy Life* has been from the very first a great favourite both in its original form and in Grädener's arrangement (with orchestral accompaniment instead of the pianoforte). We have no doubt that also in this new form—H. Heale's arrangement for two female voices with pianoforte—Schumann's composition will continue to exercise its old charm.

Christ raiseth Jairus' Daughter, a sacred cantata for female voices with pianoforte accompaniment, by JOS. RHEINBERGER; the words adapted from the Scriptures by J. POWELL METCALFE, M.A. (Edition No. 9,156; net, 1s.) London: Augener & Co.

JOSEPH RHEINBERGER is not only a very gifted composer, but also one of the best workmen. Unlike so many of his *confrères*, he has thoroughly mastered the most difficult resources of his art. This may be seen in *Christ raiseth Jairus' Daughter*, which nevertheless is a work of great simplicity—one in which the recondite devices of counterpoint are conspicuous by their absence. But supreme craftsmanship manifests itself in the beauty and elegance of simple forms as much as in the pomp and brilliancy of the most complicated ones. In short, this cantata of Rheinberger's is a little *chef-d'œuvre*, perfect in taste, devotional in expression, edifying and pleasing in effect. The work consists of twelve numbers, which present themselves in a commendable variety of symphony, chorus, solo, duet, trio, and recitative: No. 1, chorus ("Behold, there cometh One of the Rulers of the Synagogue"); No. 2, alto solo ("My little Daughter lieth at the Point of Death"); No. 3, recitative, alto ("While He yet spake, there Cometh"); No. 4, alto solo ("Thy Daughter is Dead"); No. 5, duet ("The Lord is nigh unto all them that call upon Him"); No. 6, recitative, alto ("And when He came into the House");

No. 7, chorus of women ("For What is your Life"); No. 8, alto solo ("And all wept and bewailed Her"); No. 9, chorus ("And He put Them all out and took Her by the Hand"); No. 10, trio ("Thou wilt not leave my Soul in Hell"); No. 11, alto solo ("Praise ye the Lord"); and No. 12, chorus finale ("O, praise the Lord; for the Lord is gracious").

Musikalische Studienköpfe von LA MARA. Leipzig: Breitkopf & Härtel.

LA MARA is a writer who has made herself favourably known both by original works and translations. The chief of the former are her four volumes of "Studienköpfe," of which the fourth lies now before us in the third newly-revised edition. These "Studienköpfe" are short biographies of the most famous composers, and for the most part *résumés* of the best that has been written on the several subjects. But original research is not entirely absent. Of great merit are the chronological lists of works appended to the six biographies contained in Volume IV., those of the classics Handel, Bach, Gluck, Haydn, Mozart, and Beethoven. Considering the limited space devoted to the several lives—the book has altogether 491 pages—they are very full. Indeed, they give a better idea of these celebrities than many bulky volumes. People who have not time for the reading of the big standard biographies—for Jahn's Mozart, Spitta's Bach, Chrysander's Handel, Schmid's Gluck, and Thayer's and other authors' Beethoven—could do worse, nay, could hardly do better, than take up this volume. And for those who are going to read these standard biographies these sketches may serve as useful introductions. The authoress does not advance original or particularly brilliant or penetrating criticisms, but her remarks are on the whole judicious, and her style moderately sober and pleasing, although now and then somewhat cramped by a congestion of matter. English readers will hardly think the designation of Addison as a satirist correct, and still less adequate. Nor are they likely to admit the justness of the remark that "the Germanic spirit had there [*i.e.*, in England] triumphed with the accession to the throne of a German Protestant house of princes." But these and other slips of the pen or misconceptions do not seriously detract from the general excellence of the book.

A NEW PIANOGRAPH.

A NEW pianograph, remarkable for simplicity as well as inexpensiveness in its working process, has been invented by Captain Furse. The apparatus, which can be fixed to any piano, enables the performer to record the music whilst playing in the ordinary way by simply turning a knob, which sets the mechanism and requisite roll of paper in motion. This paper costs only about threepence per hour of continuous writing, *i.e.*, playing; no less than 600 consecutive notes per minute, or 10 per second, being, if required, marked down by this ingenious invention. The bars are indicated by the pressure of a pedal; by the mere turning of another knob the music played can be transposed into any other key; and by yet another alteration it can be made applicable to an American organ. This novel contrivance should prove of especial advantage to those who, although clever at improvising, do not possess sufficient depth of technical knowledge for effectually concentrating their ideas into proper musical composition; and likewise to a large number of composers who,

distraught maybe by other calls upon their time, wish to make an instant record of some happy inspiration to be taken up at will later on. Captain Furse is prepared to show the working of his new discovery at his rooms, 69 Guilford Street, Russell Square, W.C. As the only drawback to the above it may be prognosticated that much music which had better remain unwritten will be committed to paper by the presumably extensive use of this the latest and apparently best of existing pianographs.

J. B. K.

Concerts.

By J. B. K.

MONDAY AND SATURDAY POPULAR CONCERTS.

"RELÂCHE" having, as usual at this season, been the order of the day at our concert rooms during the largest portion of last month there is little to record, especially as the little offered was almost throughout of a familiar description.

That familiarity in the case of the "Monday and Saturday Popular Concerts," so far from "breeding contempt," only extorts sustained and enhanced admiration for the masterpieces performed, must, however, be readily conceded. The first violin was again in the hands of Lady Hallé-Néruda, happily recovered from her previous indisposition. The pianists were Mmes. Haas, Janotha (why does this lady persist in infringing the very sensible anti-encore regulation laid down during this season?), and Sir Charles Hallé. Vocal contributions were given by Mmes. Henschel, Helen D'Alton, Florence Hoskins, MM. Hirwen Jones, Brereton, Santley, and Miss Grace Sherrington. MM. Sidney Naylor and Henschel acted as accompanists. Mr. Chappell might secure the distinction of the first production of Cherubini's three String Quartets just published at Leipzig, and said to be—more especially Nos. 1 and 3—fully worthy of the last of the old classics. They were marked 4—5 by the composer, having been commenced immediately after the three known Quartets, in November, 1834, and completed in July, 1837; but, as the publication of the three earlier works only took place about the last-named period, the new set remained in manuscript, probably owing to the master's death in 1842.

LONDON SYMPHONY CONCERTS.

HERR GEORG HENSCHEL likewise presented at his first "London Symphony Concert," after the *riposso*, a programme which, contrary to his usual progressist custom, looked like a facsimile of a "Philharmonic" selection from the days of "Philharmonic" conservatism, consisting, with the single exception of Tschai-kowsky's "Solemn Overture, 1812," of the following well-worn works: Beethoven's Symphony No. 2 in D; Mendelssohn's *Hebriden* Overture; Wagner's *Siegfried* Idyl; and Spohr's Violin Concerto No. 9 in D minor, Op. 55, played by Herr Willy Hess, from Frankfurt, in thoroughly artistic style, with a fine tone, warmth of expression, and an almost faultless mastery of every technical detail of that difficult and, with the exception of the rather hackneyed adagio, somewhat antiquated work. Tschai-kowsky's so-called overture is of course commemorative of the invasion of Russia by the French. Anything like a realistic description of the horrors of that tremendous catastrophe is luckily beyond the capacity of the most humanising art. But all the resources of the modern orchestra have been used in introducing and interweaving an original Greek hymn (strangely reminiscent of the opening of the adagio in Beethoven's Violin Concerto), some Russian melodies (one of them containing a distinct phrase from the *Siegfried* Idyl, previously heard) and the "Marseillaise," the whole culminating, of course, in the Russian National Hymn in the most brilliant, not to say noisiest, possible manner. Surely St. James's Hall at times shames the walls of Jericho. By-the-bye, whether the autocrat Napoleon I.

led his troops to the strains of the revolutionary "Marseillaise" seems open to question.

The sixth concert included Mozart's *Jupiter* symphony in C, which by the way has outlived its hundredth birthday (being written—*mirabile dictu*—together in the same year, 1788, with the two great symphonies in G minor and E flat besides a lot of other things), and which has probably delighted a larger number of listeners than any other symphonic work. An excellent Pianoforte Solo arrangement of the three symphonies, by Max Pauer, has just been published in Augener's cheap edition. Mrs. Henschel sung in her own artistic and attractive style the solo in Mendelssohn's hymn: "Hear my prayer," in which the Bow and Bromley Institute choir assisted; the rest of the programme consisting in Schumann's romantic *Genoève* overture, an *entr'acte* from Weber's *Three Pintos*, and a selection from the last act of Wagner's *Meistersinger*. Abroad these operas are to be heard in their entirety. In the "Metropolis of the World" we must be content with an overture, *entr'acte*, and *finale*, from three different operas in a concert room. Weber's work—the only novelty introduced at this concert—is a piece of considerable dimensions, more especially for an *entr'acte* to a comic opera. It has little or nothing to suggest the composer of *Freyshütz* until the final Polacca is reached, but it is full of grace and charm, with an appropriate dash of humour, and most daintily scored, and makes one wish for a hearing of the whole of Weber's *Three Pintos*, or rather, as has been pithily said, one Pinto by Weber, only seven *morceaux* having been left by the great composer, with the other two Pintos, namely fourteen numbers, cleverly supplied from Weber's songs and the Viennese adapter Gustav Mahler's own compositions. Notice of the seventh concert to follow in our next.

VARIOUS CONCERTS, ETC.

MADAME ADELINA PATTI, at the first of her two farewell concerts at the Albert Hall, prior to her departure for America, was, notwithstanding the cold contracted a few days previous in the tomb scene in Gounod's *Roméo et Juliette* at the Paris Opera, in first-rate "form," and sung as well as usual, *i.e.*, as indeed she ought, considering her fame and the money she is receiving for every performance, not to say for every note she sings. It should be acknowledged, however, that the favourite vocalist most liberally responds to encores, and that the audience managed as usual to extract just about double of what they paid for, besides an equally unreasonable levy of *bonnes bouches* from the rest of the singers. In the result the concert was spun out about an hour beyond its legitimate length, whilst a large portion of the audience, long before its termination, turned their backs on the very artists whom they had so inconsiderately *bissé* before. The most brilliant vocal display was offered by Madame Patti's rendering of the "Scène et Légende," from *Délibes' Lakmé*. But, altogether, this concert presented about as fine a combination of beautiful and highly cultured voices as the metropolis can show. Mrs. Henschel well held her own by the side of the "Diva" with her bright soprano and artistic finish. Mrs. Patey gave splendid expression to Händel's famous "Largo," popularised by Josef Hellmesberger's excellent instrumental arrangement, and added Benedict's effete "By the Sad Sea Waves," no doubt for the display of her remarkable low contralto notes, whilst our admirable Edward Lloyd gave with ease his fine "ut de poitrine" in Rossini's antiquated Duo, "Oh, Fate" (*Mosé*), sung with Herr Georg Henschel, who was more in his element in the declamatory air, "Blick ich umher," from Wagner's *Tannhäuser*. Tivadar Nachéz's violin failed to produce its legitimate effect in that colossal space in his "Hungarian Dances," Op. 14, and that cleverly-executed "tour de force," Paganini's *Mosé* Fantasia for the C string. Steinway's "Grands" shone by their exquisite tone in some of the accompaniments; but those entrusted to the band, as well as the orchestral selections given, would have been all the better for further rehearsing.—Notice of the second concert is reserved.

The contralto, Miss Damian, at her concert given at Princes Hall previous to her sailing for Canada with Madame Albani, manifested much earnestness of purpose partly in the selection and

in the rendering of her pieces, which included Schubert's "Aufenthalt." Among the other vocalists, the most artistic success was achieved by Mr. Oswald's expressive singing of the old Irish song, "The Snowy-breasted Pearl," which towered above some of the clatrap music of the evening. Miss Alice Whitacre's high and flexible soprano was exhibited to advantage in a fairly good delivery of Randegger's florid "Bird of the Springtime," and Mr. Lawrence Kellie gave a tasteful interpretation of Miss Hope Temple's "taking" drawing-room song, "In Sweet September," accompanied by the clever composer, who should have responded to the recall intended for herself quite as much as for the singer. Mr. Barrett played a difficult flute solo by Paggi, and Signor Bisaccia gave a "Rapsodie Hongroise" by Liszt. Such "pianoforte pounding" is fortunately seldom heard in a concert room, acting like occasional electric shocks on sensitive nerves. It was cruel upon the audience and on the beautiful Broadwood. But as there is a modicum of good in every evil, Signor Bisaccia should certainly prove a small fortune to his pianoforte-tuner. A genuine treat, on the other hand, was afforded by the violin virtuoso, Tivadar Nachèz's execution of a somewhat long-winded "Chant Élégiac" and "Danses Hongroises," or rather "Tziganes," of his own composition, the last-named with very different effect from that produced at the Albert Hall Patti Concert. But why was Vieuxtemps' "Rêverie" substituted without any explanation for Paganini's *Masé Fantasia* on the G string announced in the programme? Mr. Raphael Roche, whose accompaniment presented a strong—or rather a charmingly delicate—contrast to that of some others, seems to be chosen by all our prominent violinists for that responsible office—*et pour cause!*

Very excellent playing was heard from the Hungarian pianist, Emanuel Moor, at the second recital, given at the Steinway Hall, in conjunction with the baritone Max Heinrich, almost every element of first-rate pianoforte-playing being exemplified in his masterly execution of the great Toccata and Fugue in D minor by S. Bach (Tausig's arrangement, from the organ piece), with whom this artist seems especially in sympathy (no small praise) and in the beautiful variations and brilliant March from Raff's Suite in the same key. Mr. Moore also played together with Herr Hans Wessely a MS. violin sonata of his own, which is marked by considerable originality and charm in its subject matter, although the interest is not always sustained in the working-out portion. Two fine Lieder from the same pen were added in his best manner by Herr Heinrich, who also gave refined expression to a selection of veritable gems from Schumann's "Liederkreis," Op. 39, only "Waldeggespräch" seemed taken too fast. In the rendering of some intensely expressive but somewhat unvoiced duets by Brahms, Herr Heinrich enjoyed the valuable partnership of Miss Lena Little, who in the artistic conception of German song has few rivals, and whose enunciation of the text might serve as a model, even to some German vocalists. An expansion of this kind of very charming entertainment, largely represented in Germany by eminent vocalists such as Amalie Joachim, Hermine Spiess, Thekla Friedländer, Rosa Papier, Gustav Walter, Mierzewski, Theodor Reichmann, Bulss, Forstén, and others, would be a really means for acquainting our audiences with many hidden treasures of vocal art. But do our audiences care for such treasures? The comparatively scanty attendance and the exceptional favour which greeted the only English song, given by Herr Heinrich (as an encore), point to a negative answer.

The well-known pianist and teacher, Signor Carlo Ducci performed the rare feat of filling a large hall—to wit the sumptuous Whitehall Rooms of the Hôtel Métropole—to the doors with a fashionable audience. Among the goodly array of vocalists, chief distinction was won by Miss Noemi Lorenzi's execution of the difficult variations from Auber's *Sirène*, including a series of shakes of exceptional excellence even in the topmost register, and by Mrs. E. Crawshaw Elgood, an amateur, who showed skilful training in Randegger's bravura song "Bird of Spring Time," accompanied by the composer. Miss Lucille Saunders' singing was better than her song, "Beauty's Eyes," by Tosti; and Signor Abramoff's fine basso was once more heard in the inevitable "Invocation" from Meyerbeer's *Robert le Diable*, which loses its meaning away from the stage. But the best singing of the evening was unquestionably given by

Johannes Wolff, *i.e.*, on his violin, in Vieuxtemps' beautiful "Fantaisie Caprice," and in Thomé's (rather "Romish") "Andante Religioso," added as an encore, both capably accompanied by Mr. Raphael Roche. Indeed, anything more perfect in its way than J. Wolff's delivery, especially of the last-named charming melody, it seems difficult to conceive. The concert-giver again proved himself a pianist of considerable brilliancy in Chopin's exacting Scherzo in B minor, and as an excellent accompanist. Recitations were added by Miss Grace Arnold in pleasing, and by Miss Alexis Leighton in thoroughly artistic style. Monsieur Paul Richard created genuine merriment in some "Chansonnettes Comiques," and Herr Muhlemann's company of Swiss Mountaineers, consisting of two handsome females and one male vocalist, attired in original Swiss costume, from Interlaken, accompanied by the last-named on the zither, made a decided hit in their national ditties, alternately mirthful and sentimental, and should prove a welcome addition to the various drawing-room entertainments of the season.

Sir Arthur Sullivan's new *Macbeth* music composed for the gorgeous revival of Shakespeare's tragedy by Henry Irving at the Lyceum Theatre is variously described as "creepy" (!) in its effect on the one hand, and as (partly) "Pinaforean" (!) on the other. By calling it clever and well in keeping with the action of the play, a correct *juste milieu* is probably arrived at. At any rate, no better is available; for whilst we have overtures to Shakespearean plays so little suited to musical treatment as *Twelfth Night* and *Love's Labour's Lost*, singularly enough no composer of note has within our recollection taken to this eminently dramatic theme, Beethoven's intention, *Macbeth Overture aus arbeiten*, as inscribed in his famous sketch-books, having unfortunately remained unfulfilled. It seems something like an irony of fate, that, whilst Sir Arthur, according to a recent speech, sees England in his mind's eye already "at the head of all Europe as a musical country," scarcely a note of the overture and *entr'actes* could, according to report, be heard through the chatter of the audience at the *première* of his *Macbeth* music.

The following important first performances should be mentioned in connection with our summary for the year 1888:—The comic opera *L'Escadron volant de la Reine* at the Paris Opéra Comique by Henri Litoff, but apparently not the veteran master Henri Litoff, whose once famous opera, *Die Braut von Kynast*, and numerous orchestral and chamber compositions are unjustly buried in oblivion. A "Tragédie lyrique," *Richilde*, brought out, successfully, it seems, by the Belgian composer, Emile Mathieu, at the "Monnaie," Brussels. *Hertha* and *Die Gletscherjungfrau*, by Franz Curti, at Altenburg and Dresden respectively, and another romantic opera, *Das Steinerner Herz*, by Ignaz Brüll, at Prague; a cantata, *Coriolan*, by Friedrich Lux, at Königsberg. The gifted young composer Hamish McCunn's most important work thus far, *The Lay of the Last Minstrel*, produced for the first time by the Choral Union at Glasgow. Oliver King's *By the Waters of Babylon*, and Speer's *Daydream*. A Serenade in D minor, for small orchestra, by Julius Mannheimer, a Pianoforte Concerto in the same key by Gyula Major, and a Symphony by Ferdinand Manns at Berlin, the last-named being curiously enough the second prize to the first won by the bearer of another celebrated name, Georg Schumann. Rheinberger's orchestral *Passacaglia*, and a Symphony in A minor, by Eugen Grünberg, at Leipzig. Otto Dorn's Suite *Ständchen*, for small orchestra, at Danzig. Corder's *Minstrel's Curse*, and Dr. J. F. Bridge's *Morte D'Arthur Overture*.

The eminent Scandinavian composer J. Svendsen should have been included among the highly successful conductors introduced along with E. Grieg, Tschaiowsky, and Widor, at the Philharmonic concerts.

Musical Notes.

WITH the departure of Madame Adelina Patti the Paris Opéra has returned to the dull monotony of its ways, to which it has now accustomed us. Madame Darclée has taken upon her the difficult task of performing the part of

Juliette (in Gounod's *Roméo et Juliette*) after Madame Patti. To her honour, be it said, she discharges it to the satisfaction of the public and the critics. And this brings us to the end of notable news, not only from the Opéra, but from all the Paris opera-houses.

A REALLY interesting event is the production, at the Odéon, of Molière's *Bourgeois gentilhomme* with Lulli's music. Lamoureux conducts the orchestra.

THE concerts—those of Lamoureux (Cirque des Champs-Élysées), Colonne (Châtelet), and Société des Concerts de Conservatoire—offer much more of interest than the opera-houses. They show real vigour. How progressive the conservative Société des Concerts has become may be seen from the following programme: Beethoven's *Sinfonia eroica*, Berlioz's *La Fuite en Égypte*, Saint-Saëns' *Danse Macabre*, a chorus from Mozart's *Così fan tutte*, and the overture to Wagner's *Tannhäuser*. In the programmes of the two other concert institutions Berlioz figures prominently, especially with excerpts from his *Les Troyens*. Of novelties we may mention: at Colonne's concerts, a *Serenade* from E. Lalo's *Namouna*; and at Lamoureux's a *Fantaisie* for orchestra and a principal oboe by V. d'Indry, and a *Fantaisie* for piano and orchestra by E. Bernard.

BENJAMIN GODARD is said to have finished his opera for the Opéra-Comique, *Dante et Béatrix*, of which Edouard Blau is the librettist. It will not come on till after the production of Massenet's *Esclarmonde*, the first new work of the next season.

THE Eden-Théâtre is to undergo a change—ballets and operettas will give place to songs and acrobaticism, and the auditory will be provided with tables and all the conveniences for smoking and drinking.

AT the Brussels La Monnaie the new opera *Richilde*, words and music by Émile Mathieu, has proved a brilliant success. In form and feeling it is truly modern. The Brussels correspondent of *L'Art Musical* sums up his opinion in these words: "*Richilde* constitutes a work of incontestable value, in which labour and effort have sometimes come to the assistance of the failing inspiration, but which shows in the author a real instinct of the stage and dramatic expression; and the manner in which it is treated makes it certainly interesting from beginning to end."

ON January 14, Dr. Villiers Stanford gave a concert at the Berlin Philharmonic. The programme, which contained only compositions of his own, comprised the following items: A Suite in D major for violin (played by Joachim) and orchestra, the symphony in F major, two Irish national songs (sung by Rudolf von Milde), the overture to *King Oedipus*, the baritone ballad *La dame sans merci*, and the Festival overture in C major written for the tercentenary of the defeat of the Spanish Armada. The suite left the audience cold, but the other works procured the composer much applause from the audience and warm commendations and congratulations from his German *confrères*.

THE second cycle of the Berlin Philharmonic concerts, under Bülow, brings, besides two symphonies by Beethoven, and one by Mozart, Saint-Saëns' C minor symphony with organ, Raft's *Im Walde*, and a Divertissement by Lalo. As soloists are named Bülow, Van Dyck, Davidoff, Ondricek, and Marie Soldat.

THE performance of the ninth symphony, Beethoven's of course, under Richter's direction, which was to take place at Berlin on December 17, has been postponed till March. There are to be two evenings, Brahms and Liszt being likewise represented in the programme.

SARASATE has announced, in Berlin, four concerts (January 24, 28, 30, and February 2), in which, in imita-

tion of certain recitals of Rubinstein and Hans von Bülow, he intends to give a historical survey of the development of violin literature.

ALBERT NIEMANN, the great tenor, retired at the end of last year from his post at the Berlin opera-house.

A SERIES of performances of Italian opera will be begun at Berlin on March 20th under the direction of Gardini.

THE Germans cannot be accused of failing to do, in matters of music, justice to France. Weimar honoured, on December 30th, E. Reyer with a performance of his opera *La Statue*, and at Karlsruhe they are busy preparing a revival of Grétry's *Richard Löwenherz* (*Richard Cœur de Lion*), which saw the light of day A.D. 1784.

AT Cologne will be produced in the course of next autumn, *Das Mädchen vom See*, by Otto Klauwell, and *Iolanthe*, by Mühlendorfer.

NOW that the publication of J. S. Bach's works is nearly completed, the Bach Society has decided to extend its operations and prepare critical editions of important works by predecessors and successors of Bach in the 17th and 18th centuries. Breitkopf and Härtel have engaged to take upon them the publication.

ONE of the greatest artistic enterprises of the present year is Angelo Neumann's invasion of Russia with a Wagner company, which will make the people of St. Petersburg acquainted with the *Ring of the Nibelung*. There are to be four performances of the tetralogy, the first evening being March 11th. The Emperor favours the undertaking, and Rubinstein was one of the first subscribers. The latter remarked: "People know that Wagner's ways are not my ways; but his grand art must decidedly be supported."

SEESER, in Brunswick, has conferred upon the famous New York piano-maker William Steinway, a native of the place, the freedom of the town (*Ehrenbürgerrecht*).

HERR HERMANN LEVI has resumed his duties as Capellmeister at the Munich opera-house. On his first appearance he was received with loud applause and numerous laurel wreaths.

VERDI is said to have the intention of visiting, with his wife, Berlin in the course of this winter.

RUMOUR goes that Tschaiowsky will take over the direction of the St. Petersburg Conservatory, now in the hands of Rubinstein.

E. NAPRAVNIK celebrated at St. Petersburg on December 7th his twenty-five years' jubilee as conductor of the Russian opera.

AT Pesth, Francis Erkel, the founder of Hungarian opera, celebrated on December 15th his fifty years' jubilee as conductor. During the day there was a festive gathering, at which rich gifts were presented to him, and speeches made by Maurice Jokai and the vice-mayor Gorboczy. In the evening there was a performance of Erkel's opera *Hungady Laszlo*—the composer conducted the first act, his eldest son the second, and a younger son the third.

MARIANO OBIOLS, a violinist and composer, director of the Barcelona Conservatory, died on December 10, 1888, aged eighty.

AT Landshut died, on December 2, 1888, Dr. Franz Witt, the President of the Cäcilienverein, and a furtherer of Roman Catholic church music. He was born at Waldbach, in Bavaria, on February 9, 1834, took holy orders in 1856, and was editor of *Fliegende Blätter für Katholische Kirchenmusik und Musica Sacra*. His compositions of sacred music (especially masses) are very numerous.

ILMA DE MURSKA, born in Croatia about 1843, died the

other day at Munich in great poverty. This tragedy was followed by a still sadder one—her daughter poisoning herself. Ilma de Murska, a pupil of the Marchesis, was first heard in this country at Her Majesty's Theatre on May 11, 1865, on which occasion she sang the part of Lucia.

At Florence has been found a work of Gluck's, entitled *Prologue*, which the composer wrote for the celebration of the birth of a daughter to the Grand Duke Leopold II. of Tuscany. The work was finished on January 27, 1767. When, however, Adamello, in the *Fanfulla della Domenica*, says that in the evening of that day the Grand Duke was present at the first rehearsal of *Iphigenia in Tauris*, and that the *Prologue* was performed on February 21st, before that opera, we become sceptical, as we have a notion that this opera was for the first time performed in Paris on May 18, 1779.

On January 17th, Max Pauer brought his cyclis of four historical "Clavier-Abende" at Cologne (mentioned in the December number of MONTHLY MUSICAL RECORD) to a successful conclusion. The local papers speak in the highest terms of the ability of the young artist.

The title of the *Tonic Solfa Reporter* has been altered into *The Musical Herald*. The paper remains under the editorship of Mr. John Spencer Curwen.

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